

112  
n SECOND MELODY BOOK

FOR

CHILDREN IN PRIMARY AND  
PREPARATORY SCHOOLS

78072

BY  
WALFORD DAVIES

S.M.B. 6

MACMILLAN AND CO., LIMITED  
ST. MARTIN'S STREET, LONDON  
1938

## C O N T E N T S

	PAGE
THREE MORE SHORT TALKS . . . . .	3
INDEX OF SONGS . . . . .	6
XIII. ON TUNES ON FOUR NOTES . . . . .	7
XIV. ON WORKING ON A FIVE-NOTE SCALE . . . . .	9
XV. THE KEYNOTE TAKES COMMAND . . . . .	11
XVI. ON A SIX-NOTE SCALE . . . . .	13
XVII. ON RHYTHMIC PATTERNS FOR TUNES . . . . .	15
XVIII. ON BALANCING AGAIN . . . . .	17
XIX. ON TUNES THAT GROW . . . . .	19
XX. ON PHRASES THAT TALK . . . . .	21
XXI. ON FAIRY WORDS TO FAIRY TUNES . . . . .	23
XXII. ON SINGING WORDS CLEARLY . . . . .	25
XXIII. ON READING TUNES ON THE STAVE AND PICKING THEM OUT ON THE KEYBOARD	27
XXIV. ON WRITING OUT TUNES ON THE STAVE . . . . .	29

COPYRIGHT

*First Edition 1934  
Reprinted 1938*

PRINTED IN GREAT BRITAIN

## THREE MORE SHORT TALKS TO THE BOY OR GIRL WHO USES THIS BOOK

Name.....

School.....

Date.....

### 1.—ON THE FAMILY-NAMES OF NOTES

A thousand years ago the first six notes of what is to-day our major scale were christened with names (from the first note upwards): Ut, Re, Mi, Fa, Sol, La. These names came from the initial syllables of a Latin Hymn to St. John the Baptist. After a time a seventh name, Si, was added for the seventh note in the octave. (I expect it came from the initials of St. John, don't you?) Then Ut, being awkward to sustain, was changed to Do; and it seems likely that this name came from *Dominus*, the Lord. And Do became the name of the ruler of our natural major scale and gradually chief of all notes.

Less than a hundred years ago Si was changed in England to Te, so that it might have a different initial from Sol. And all these familiar names were spelt anew, so that they might sound in English almost exactly as they sound in Latin when they are used in Europe:—DoH, RAY, ME, FAH, SOH, LAH, TE, DOH. It is better to write them out for yourself uprightly as they are in the Tonic Solfa Modulator.

(The Pointers on the right hand side of the syllables are for use. Make your own copy of the Ladder of Family-Names to use for finding the major scale in any key on the model keyboard on page 4.)

The Pointers should be used along the TOP of the keyboard, not along the bottom.

#### LADDER OF FAMILY-NAMES (MAJOR SCALE)

DOH >  
TE →

LAH >

SOH →

FAH >  
ME →

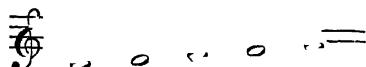
RAY →

DOH >

## THREE MORE SHORT TALKS

### 2.—ON THE FIXED NAMES OF NOTES

You will perhaps wonder whether you really need two kinds of names for notes. Yes, you do; just as you yourself have your own name, *Mary* or *John*, and that name never changes, so a note in music has its own fixed name, C or E (and sometimes there are *two* fixed names for the very same note, *A flat* and *G sharp*). But if you yourself were going to take your place in a team, you would have a team-name too—*Captain*, or *Half-back*, or *Centre Forward*. In the same way exactly in the game of melody you want the movable, official or family-name (or team-name) for each note, according to his appointed place in the game:—*Doh*, *ray*, *me*, etc. Look now at these five familiar notes on your stave:



As you know, any of these notes might be *Doh* of a scale one day and *Ray* the next! But their fixed names, for hundreds of years, have been



The best way I can help you to master the fixed names will be by a little Diagram of Keyboard and Stave. In this diagram, we can manage with only 23 notes, chosen from the middle of the keyboard-compass, where we hear and remember most of our tunes. And above these, we can place the *stave* upon which you always read your favourite tunes and will always write your own tunes,—for life! Below is the diagram with the natural fixed notes, and you will (when the tune needs it) easily find the sharp of every natural note *immediately on its right*, and the flat of the same note *immediately on its left*.

KEYBOARD-DIAGRAM OF FIXED NAMES (WITH TREBLE STAVE)



## THREE MORE SHORT TALKS

5

### 3.—ON THE USE OF THE TWO KINDS OF NAMES

Well now, what use are the two kinds of names? "Tell me how to use each of them," you say. *First*, when you want to *think out a tune* and how it goes,—when you want to think what note is "captain" and what note stands a fifth or fourth away from the captain, you will use the team-names *Doh-soh* or *Doh-fah*, and think all the clearer and sing in better tune. That is what the family-names or team-names are for. Tell me which note is *Doh*, and I'll be able to think the *chord* of the key, and all the notes or "men" in the game, just as clearly as if they were boys or girls in the football or hockey field! There they stand:



and I'll soon be able to place all my men *in any field!* (That is to say: *in any key!*) Very good, you say. Now comes a second question: "Tell me how to use the fixed names." They are to help you to *read* music and to *play* it. So, from the first, think of the fixed names *by sight on the stave* and on the keyboard (see your Diagram) and you will soon know how to use them. It may help to say that one set of names is meant specially to help your mind, the other specially to help your eye. So you will do well to try always to read from the stave of fixed notes with the keyboard in your mind's eye too. But in *thinking* tunes out, your very best and life-long friends are the family-names.

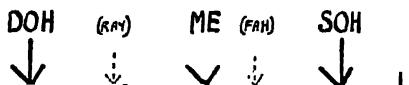
To bring the two together make your own *Pointers*, of the right size exactly. On this page are three pointers to begin with; you can make every kind for yourself—scale pointers or chord pointers. They will show you quickly how to read and write what you have thought, in any key you can ever want.

#### SOLFA POINTERS FOR USE WITH KEYBOARD-DIAGRAM OF FIXED NAMES

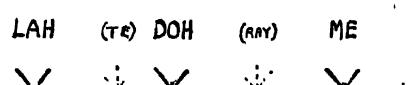
##### I. MAJOR SCALE POINTER.



##### II. MAJOR CHORD POINTER.



##### III. MINOR CHORD POINTER.



**NOTE**—These Pointers should be used along the **TOP** of the keyboard on page 4, not along the bottom.

Point *Doh* to C, and you will find the white-note major scale. Point *Doh* to F, and you will need just one black note (*flat B*) to make your scale sound completely right. Point *Doh* to G and what will you need? Again just one black note (this time *sharp G*) to make it sound right. What fun to get used to all twelve major keys, just whenever you need them for your tunes! And now I wish you good hunting for another year.

P.S.—Make your own models in stout cardboard with great care to scale; then use them for all your tunes, whenever they can clear your mind, and I think you will find them useful very often.

## INDEX OF SONGS

	PAGE
AWAY IN A MANGER . . . . .	30
COCK ROBIN . . . . .	10
CONSONANTS, A GAME OF . . . . .	26
DANCE, THUMBNAIL, DANCE . . . . .	8
DASHING AWAY WITH THE SMOOTHING IRON . . . . .	28
FERRY ME ACROSS THE WATER . . . . .	24
FOUR LOVES . . . . .	20
KING STEPHEN . . . . .	20
LITTLE BO-PEEP . . . . .	18
LITTLE WIND . . . . .	8
LONDON BRIDGE IS BROKEN DOWN . . . . .	22
OLD WOMAN, OLD WOMAN, TOSS'D UP IN A BLANKET . . . . .	16
PUSSY CAT, PUSSY CAT . . . . .	21
THE LARK (ALOUETTE) . . . . .	12
THIS OLD MAN . . . . .	14

## ACKNOWLEDGMENTS

Thanks are due to the following for permission to use extracts from copyright poems for the purposes of this volume: Mr. Walter de la Mare, for "Poor Tired Tim," "The Huntsmen," and "Five Eyes"; Miss Rose Fyleman, for "Fairies by the Sea," reprinted from *Punch* by permission of the Proprietors, and from *Fairies and Friends* (Methuen & Co.); Miss Flora Sandström, for "The Stately Lady"; and Mr. Wilfrid Thorley, for "Bounce Ball," from *Cloud-Cuckoo-Land*.

# ON TUNES ON FOUR NOTES

7

## XIII. ON TUNES ON FOUR NOTES

### RHYTHMS AND PHRASES FOR THE LESSON

**Key D.**

(1) Fa la, la, la, la, la, la, la,

(2)

**Key G.**

(3) Dance, Thumb-kin, dance

(4) Thumb-kin can - not dance a - lone.

**(5)**

(For reply; introducing any new notes the children fancy.)

**Key D.**

(6) (For reply.)

### Notes.

You could write a tune on three notes, like this:

**Key G.**

s, s, s, d, d, s, s, s, d, d, s, s, s, d

Or like this:

**Key D.**

s, s, s, d, d, s, s, s, d, d, s, s, s, d

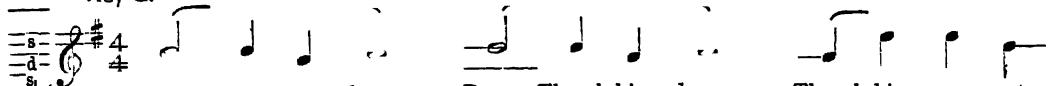
But it is better fun to have four notes. Make great friends with the "King of the Castle" called *Doh*, and his chief *Soh*, and you will soon find two other friendly notes near them to make up a jolly tune. Let the last line of all your tunes end on *Doh*.

## ON TUNES ON FOUR NOTES

## SONG—DANCE, THUMBNAIL, DANCE

(Keeping each finger in motion as its turn comes.)

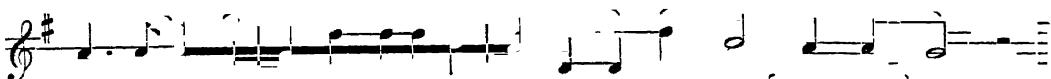
Key G.



1. Dance, Thumb-kin, dance,
2. Dance, Fore - man, dance,
3. Dance, Middle-man, dance,
4. Dance, Ring - man, dance,
5. Dance, Little - man, dance,

- Dance, Thumb-kin, dance;  
Dance, Fore - man, dance;  
Dance, Middle-man, dance;  
Dance, Ring - man, dance;  
Dance, Little - man, dance;

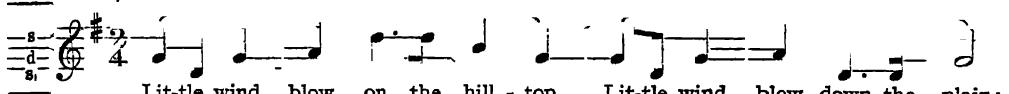
- Thumb-kin can - not  
Fore - man can - not  
Middle-man can - not  
Ring - man can - not  
Little - man can - not



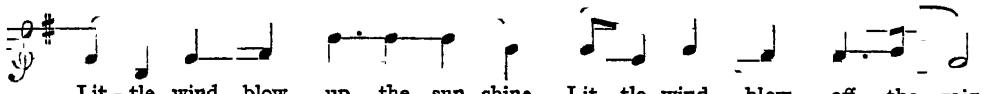
dance a - lone, So dance ye mer-ry men ev - 'ry one, And dance,  
Thumb-kin,  
Fore - man,  
Middle-man, dance!  
Ring - man,  
Little - man,

## SONG—LITTLE WIND

Key G.



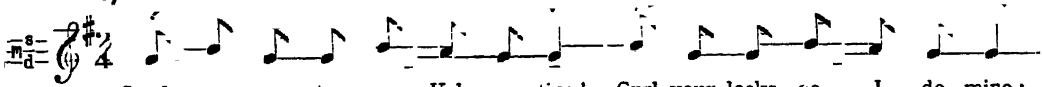
Lit-tle wind, blow on the hill - top, Lit-tle wind, blow down the plain;



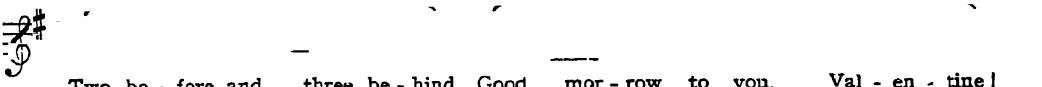
Lit - tle wind, blow up the sun - shine, Lit - tle wind, blow off the rain.

## OWN TUNE

Key G.



Good mor - row to you, Val - en - tine! Curl your locks as I do mine;



Two be - fore and three be - hind, Good mor - row to you, Val - en - tine!

# ON WORKING ON A FIVE-NOTE SCALE

9

## XIV. ON WORKING ON A FIVE-NOTE SCALE

### RHYTHMS AND PHRASES FOR THE LESSON

Key F.

(1) (2)

(3) (4)

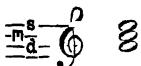
Key G.

(5) (For reply.)

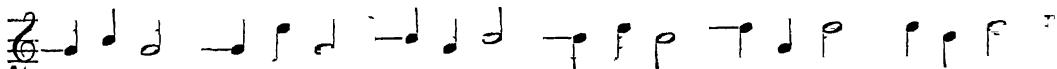
(6) (For reply.)

### Notes.

Here is a lovely chord:



Think of the three notes that make this chord, *by name*. Then sing them to yourself, in all the ways you can think of:



There are hundreds of ways in which you can sing them to yourself.

When you have done this for some time, think of any two other notes that will go well with them. Then you will have five to play with. You need not give the two visitors names just yet. Find them with your voice, or on the keyboard, and join them in your mind with your three chord-notes. Then you will be able to make five-note tunes on the three notes you are thinking, with their two visitors who have dropped in to see them; a happy family of five friendly notes.

## ON WORKING ON A FIVE-NOTE SCALE

## SONG—COCK ROBIN

Key C

Lit-tle Rob-in Red-breast sat up-on a tree, He sang mer-ri-ly, a mer-ry boy was he.  
He nod-ded with his head, and his tail wag-gled he, As lit-tle Rob-in Red-breast sat up-on a tree

## OWN TUNES

I

Key G.

Lit-tle Boy Blue, come blow up your horn, The sheep's in the mead-ow, the cow's in the corn  
Where is the boy that looks af-ter the sheep? He's un-der the hay-cart fast a - sleep.  
Will you a - wake him? No, not I; For if I do, he'll be sure to cry.

II

## ANOTHER VERSION

Lit-tle Boy Blue, come blow up your horn, The sheep's in the mead-ow, the cow's in the corn;  
Where is the boy that looks af-ter the sheep? He's un-der the hay-cart fast a - sleep.  
Will you a - wake him? No, not I; For if I do, he'll be sure to cry.

## XV. THE KEYNOTE TAKES COMMAND

## RHYTHMS AND PHRASES FOR THE LESSON

Key F.

(1) (Fa, la, la, la, Fa, la, la, la, Fa, la, la, la, Fa, la, la, la, la.)

(2)

(3) (Fa, la, la.)

(4)

(5) (For reply.)

(6) (For reply.)

## Notes.

Now that you have learnt to know the notes of the chord by name, it will be easy to learn the names of the rest of the scale-family. Here they all are, talking to their keynote (in phrases 1 to 4). Sing these, or play them on the keyboard, till you feel that you love the sound of them all and would know each note by name if you heard it with its keynote. In your tunes you will find many ways of making them stand in groups and talk to each other (as in phrases 5 and 6).

It is good fun if two of you get together and agree upon *DOH*, and then try to puzzle each other, seeing which can guess quickest the name of the note the other sings; like this:



When you play this game always end up with *DOH*. What are the right answers to all these? If you really can't say, ask someone to help you, till you know them all in the world of sound, just as quickly as you know people and things in the world of sight.

## THE KEYNOTE TAKES COMMAND

## SONG—THE LARK

Key G.

A musical score for 'The Lark' in Key G. It features two staves of music with lyrics underneath. The first staff starts with a treble clef, a key signature of one sharp, and a common time signature. The second staff starts with a bass clef, a key signature of one sharp, and a common time signature. The lyrics include: "A - lou - et - te, gen - tle lit - tle sky - lark, A - lou - et - te," "I will plume you now; I will plume you on your head, I will plume you on your head," "On your head, on your head, Oh! A - lou - et - te," "pret - ty lit - tle sky - lark, Gen - tle sky - lark, I will plume you now." The score includes markings like '3', 'X.', 'D.S. after verse 1.', 'Last time.', and 'DS.I.'

\*Subsequent Verses  
 eyes nose beak  
 teeth beard neck  
 back feet

+ Always repeat backwards  
 through the previous verses  
 thus:

3. On your eyes, on your eyes,  
 2. On your brow, on your brow,  
 1. On your head, on your head. Oh! etc.

## OWN TUNE

Key F.

A musical score for 'Own Tune' in Key F. It consists of two staves of music with lyrics. The first staff starts with a treble clef, a key signature of one sharp, and a common time signature. The second staff starts with a bass clef, a key signature of one sharp, and a common time signature. The lyrics are: "The rose is red, the vi - o - let's blue, Pinks are sweet, and so are you." The score includes a fermata over the first note of the second staff.

## XVI. ON A SIX-NOTE SCALE

## RHYTHMS AND PHRASES FOR THE LESSON

**Key F.**

(1) (Fa, la, la, la, la, la.)

(2) (Nick nack, pad-dy whack, give the dog a bone.)

(3) (For reply.)

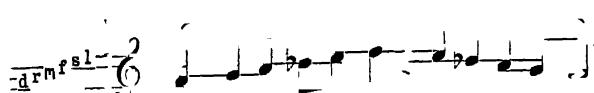
(4) (For reply.)

(5) (La, la, la, la, la, la.)

(6) (La, la, la, la, la, la.)

## Notes.

To-day we will ask the note *TE* to go out of the room for a little, and do all our thinking with the six notes that are left:



What friends and neighbours they sound! Try those that are *not* next-door neighbours but live three doors off, and listen how friendly even they are to each other:



Use them often for your rhythms.

## SONG—THIS OLD MAN

**Key F.**

1. This old man, he played one, He played nick nack on my drum; Nick nack, pad-dy whack,
2. This old man, he played two, He played nick nack on my shoe; Nick nack, pad-dy whack,  
etc. *ad lib.*

*All but last verse. After last verse.*

give a dog a bone, This old man came roll-ing home. roll - ing home.

## OWN TUNE

### CRADLE SONG

**Key F.**

Sleep, ba - by, sleep, Our cot-tage vale is deep; The lit - tle lamb is

on the green, With wool - ly fleece so soft and clean— Sleep, ba - by, sleep.

(This may be written on the six-note scale on middle C if desired.)

Sleep, ba - by, sleep, Down where the wood-bines creep; Be al - ways like the

lamb so mild, A kind and sweet and gen - tle child— Sleep, baby, sleep.

**D.C.**

## XVII. ON RHYTHMIC PATTERNS FOR TUNES

## RHYTHMS AND PHRASES FOR THE LESSON

Key C.

(1) A

(2) A

(3) B

(4) A

(5)

(For reply.)

(6)

(For reply.)

## Notes.

The first pattern to work upon is called A A B A. Learn it by heart. A means: *think a thought*. The second A means: *repeat it*. B means: *think a new thought*. Then the last A means: *run home again to your first thought*. Try to write your own tune in this pattern to the old words "Sing a song of sixpence." You need not keep the A piece exactly the same all three times unless you like. Indeed, when you come to make tunes, even while you are thinking the very same phrase, it will grow a little differently in your mind. For tunes will always grow like plants or trees grow. The phrases will match, but never be exactly *to pattern the same*. Who ever found two roses on the same tree exactly the same shape and size? And yet they match! So let your phrases grow as they choose and as you choose. Let them grow differently, and yet match. (See Lesson XIX.)

## SONG—OLD WOMAN, OLD WOMAN TOSS'D UP IN A BLANKET

Key C.

Old wo-man, old wo-man toss'd up in a blan- ket, Nine-ty-nine times as high as the moon,

But where she was go-ing no one could tell, For un - der her arm she car-ried a broom.

Old wo-man, old wo-man, old wo-man, said I. Ah, whith-er, ah, whith-er, ah, whith-er so high?

I'm sweep - ing the cob - webs off the sky, And I'll be with you by and by.

## OWN TUNE

Key C.

A

Sing a song of six - pence, A pock - et - ful of rye, Four and twen-ty

B

black - birds Baked in a pie; When the pie was o - pened the

A

birds be-gan to sing; Was-n't that a dain-ty dish to set be-fore a king?

## XVIII. ON BALANCING AGAIN

## RHYTHMS AND PHRASES FOR THE LESSON

**Key F.**

(1)

(2)

(3)

(4)

(5)

(For reply.)

(6)

(For reply.)

**Notes.**

Balancing and Matching seem like each other. Match your first phrase with your second. Match your third phrase with your fourth. "Poor Tired Tim" matches or balances "It's sad for him."

Even the smallest tune in the world has Balance. What is it that we like so much in Balance? We cannot tell. We only know we love it. Remember three different ways of balancing if you can:

1. Balance a phrase by repeating it (softer or louder).
2. Balance a phrase by letting it grow.
3. Balance one phrase with quite another phrase altogether.

Tap the rhythm of one phrase with your left hand, then tap the next one with your right hand, and you will soon know which balances which.

## ON BALANCING AGAIN

## SONG—LITTLE BO-PEEP

Key F.

1. Lit-tle Bo-peep has lost her sheep And can't tell where to find them;  
2. Lit-tle Bo-peep fell fast a - sleep And dreamt she heard them bleat - ing.

Leave them a - lone, and they'll come home, And bring their tails be - hind them.  
When she a - woke, she found it a joke, For they were still a - fleet - ing.

## OWN TUNE

Walter de la Mare

Key F.

Poor tired Tim! It's sad for him. He lags the  
long bright morn - ing through, Ev - er so tired of no - thing to do; He  
moons and mopes the live - long day, No - thing to think a-about, no-thing to  
say; Up to bed with his can-dle to creep, Too tired to yawn, too  
tired to sleep: Poor tired Tim! It's sad for him.

## XIX. ON TUNES THAT GROW

## RHYTHMS AND PHRASES FOR THE LESSON

Key C.

(1)

(2)

(3)

(4)

(5)

(For reply.)

(6)

(For reply.)

## Notes.

Have you ever picked up a few leaves of an oak tree? They all are very much alike, but none of them is exactly the same as its neighbour. They have grown alike, and yet grown a little different.

Think of the parts of tunes as if they were leaves or twigs of leaves on a tree, and see how they grow.

Take care, in writing your own tunes for this lesson, that all the phrases match well.

Lesson XVII gave you your plan or pattern for designing a tune. Lesson XVIII reminded you about the lovely habit of Balancing phrases. In both of them you remembered that a tune grows as it goes along, whatever its pattern may be. And now in letting your tunes grow, you must not forget the need for the pattern and the balancing. It is always there, though you must not have to worry about it.

## ON TUNES THAT GROW

## SONG—KING STEPHEN

Key F.

1. King Steph-en was a wealth-y king. As an- cient bards do sing;  
 2. A bag-pud-ding the Queen she made. And stuff'd it full of plums;  
 3. The King and Queen sat down to dine, And all the Court be - side;

He brought three pecks of bar - ley meal, To make a bag - pud - ding.  
 And in it put great lumps of fat, As big as my two thumbs.  
 And what they could not eat that night, The Queen next morn - ing fried.

## SONG—FOUR LOVES

(1) The Hart, he loves the high wood, (2) The Hare, he loves the hill;  
 (3) The Knight, he loves his bright sword; (4) The La - dy loves her will.

## OWN TUNE

Wilfrid Thorley

Key F.

Bounce ball! Bounce ball! One, two, three. Un - der-neath my  
 right leg. And round a-bout my knee. Bounce ball! Bounce ball!  
 Bird or bee,— Fly-ing from the rose - bud, Up in - to the tree.

## XX. ON PHRASES THAT TALK

## RHYTHMS AND PHRASES FOR THE LESSON

(1)

(2)

(3)

(4)

(5) (For reply.)

(6) (For reply.)

## Notes.

Say together the words of your tune for this lesson over and over again. Dwell a little on all the words you like, and put a lot of meaning into them.

After you have done this a few times, perhaps your own tune to it will begin to grow naturally.

## SONG—PUSSY CAT, PUSSY CAT

Key F.

1. Pus-sy Cat, Pus-sy Cat, where have you been? I've been up to Lon-don to look at the Queen.  
2. Pus-sy Cat, Pus-sy Cat, what did you there? I fright-en-ed a lit-tle mouse un-der the chair.

## ON PHRASES THAT TALK

## SONG—LONDON BRIDGE IS BROKEN DOWN

Key G.

London Bridge is broken down, *Dance o - ver my La - dye Lea,*  
 London Bridge is broken down, *With a gay La - - dye.*

Build it up with iron and steel,  
 Iron and steel will bend and bow,  
 Build it up with wood and clay,  
 Wood and clay will wash a-way,  
 Build it up with silver and gold,  
 Silver and gold will be stolen away,  
 Build it up with stone so strong,  
 Now it will last for ages long,

(Repeat words above.) *With a gay La - - dye.*

## OWN TUNE

Walter de la Mare

Key G.

Three jolly gentle-men, In coats of red, Rode their hor-ses  
 Up to bed. Three jolly gen-tle-men Snored till morn. Their  
 hor-ses champ-ing The gol-den corn. Three jolly gen-tle-men, At  
 break of day, Came clitt-er clat-ter down the stairs And gal-loped a-way.

**XXI. ON FAIRY WORDS TO FAIRY TUNES**

## RHYTHMS AND PHRASES FOR THE LESSON

Key F.

The musical notation consists of six numbered examples (1) through (6) in common time (indicated by a 'C').  
 Example (1) shows a sequence of eighth and sixteenth notes.  
 Example (2) shows a sequence of eighth and sixteenth notes.  
 Example (3) shows a sequence of eighth and sixteenth notes.  
 Example (4) shows a sequence of eighth and sixteenth notes.  
 Example (5) shows a sequence of eighth and sixteenth notes, with lyrics 'Fa, la, la, la, fa, la, la, la.' below it.  
 Example (6) shows a sequence of eighth and sixteenth notes, with lyrics '(For reply.)' below it.

**Notes.**

Of course you must think fairy-tunes and fairy-ways of singing for all words about fairies, and of course you must sing them very softly and as quickly as ever they will go, as the fairies would.

Use the notes from *DOH* to *FAH*, and, when the fairies cannot dance in *them*, try the notes from *ME* to *LAH* or *RAY* to *SOH*, and if the fairies dance out of them, let them dance into the four notes from *SOH* up to top *DOH*. You will find, if you work in this way, you will soon make real dancey fairy-tunes. Melodies that work within little connected scales of perfect fourths:

The musical notation includes:  
 - A melodic line starting with a quarter note followed by eighth and sixteenth note patterns, with dynamics 'pp' (pianissimo).  
 - The word 'and' followed by another melodic line with dynamics 'pp'.  
 - The word 'and' followed by another melodic line with dynamics 'pp'.

can sound dainty and gossamer-like. And use repeated notes too,

A musical line consisting of a series of eighth notes, with dynamics 'pp'.

for surely fairies on tip-toe sound like that!

## SONG—FERRY ME ACROSS THE WATER

Christina Rossetti

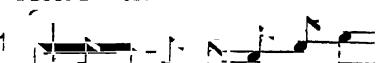
Key F.

FIRST VOICE.



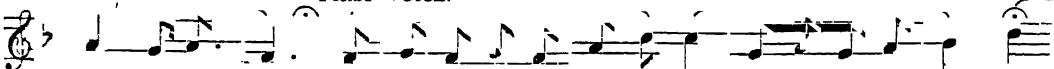
Ferry me a - cross the wa-ter, Do, boat-man, do.

SECOND VOICE.



If you've a pen-ny in your purse,

FIRST VOICE.



I'll fer-ry you. I have a pen-ny in my purse, and my eyes are blue: So

SECOND VOICE.



fer-ry me a - cross the wa-ter; Do, boat-man, do. Step in - to my fer-ry-boat,



Be they black or blue, And for the pen-ny in your purse I'll fer-ry you.

## OWN TUNE

Rose Fyleman

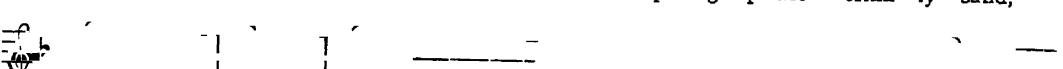
Key F.



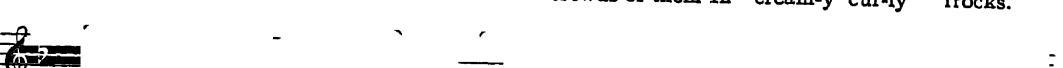
Crowds of them and crowds of them, All a - mong the tide, On big waves and



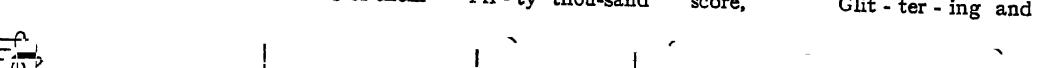
lit - tle waves Hav - ing such a ride! Creep - ing up the crink - ly sand,



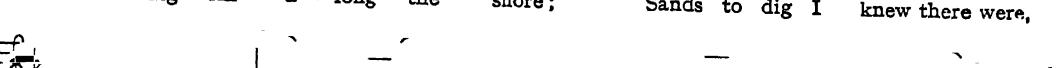
Danc-ing on the rocks, Crowds of them and crowds of them In cream-y curly frocks.



Rows of them and rows of them— Fif - ty thou-sand score, Glit - ter - ing and



twink - ling All a - long the shore; Sands to dig I knew there were,



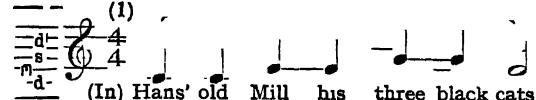
Shrimps to catch for tea; No - one told me I should find Fair - ies by the sea.

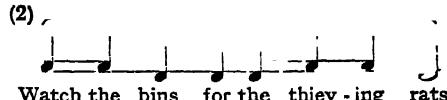
## XXII. ON SINGING WORDS CLEARLY

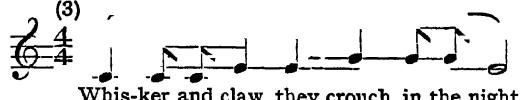
## RHYTHMS AND PHRASES FOR THE LESSON

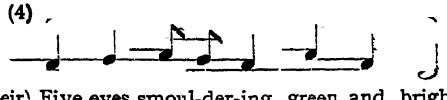
Walter de la Mare

**Key C.**

(1)  (In) Hans' old Mill his three black cats

(2)  Watch the bins for the thiev-ing rats.

(3)  Whis-ker and claw, they crouch in the night, (Their) Five eyes smoul-der-ing green and bright.

(4)  (For reply.) Out come his cats all grey with meal— Jek-kel, and Jes-sup, and one - eyed Jill.

(5)  (For reply.) Out come his cats all grey with meal— Jek-kel, and Jes-sup, and one - eyed Jill.

## Notes.

Here are four pieces of advice:—

1. Words in singing must be as clear as in the clearest speaking.
2. Prepare your consonants.
3. Fire them off together every time.
4. Practise singing words very softly.

These four hints may be thought out one at a time. But when you have done that, think Nos. 2 and 3 together, as you sing in class. Every one in the team prepares his or her own *edges* (or consonants) and yet every one is determined to fire off each bit of each word exactly with the team. Then you can add hint No. 4; and listening hard to see that all words are *clear*, and *soft*, and *together*, the class quickly gets more and more perfect at the game.

## ON SINGING WORDS CLEARLY

## SONG—A GAME OF CONSONANTS \*

Key G.

The musical notation consists of two staves. The top staff uses a treble clef and a key signature of one sharp (F#). The bottom staff uses a bass clef and a key signature of one sharp (F#). Both staves have a common time signature. The lyrics are organized into two sets of four-line stanzas. The first set uses the letter 'a' and the second set uses the letter 'o'. The lyrics are as follows:

**Set A (Key G):**

B - a,	Bay,	B - e,	Bee,	B - i,	bye,	bye, b - bye;
D - a,	Day,	D - e,	Dee,	D - i,	dye,	dye, d - dye;
F - a,	Fay,	F - e,	Fee,	F - i,	fie,	fie, f - fie;
K - a,	Kay,	K - e,	Key,	K - i,	kye,	kye, k - kye;
L - a,	Lay,	L - e,	Lea,	L - i,	lie,	lie, l - lie;
M - a,	May,	M - e,	Me,	M - i,	my,	my, m - my;
N - a,	Nay,	N - e,	Knee,	N - i,	nigh,	nigh, n - nigh;

**Set O (Key G):**

B - o,	Bo,	B - u,	Boo,	Bay,	Bee,	Bye,	Bo,	Boo.
D - o,	Doe,	D - u,	Doo,	Day,	Dee,	Dye,	Doe,	Doo.
F - o,	Foe,	F - u,	Foo,	Fay,	Fee,	Fie,	Foe,	Foo.
K - o,	Ko,	K - u,	Koo,	Kay,	Key,	Kye,	Ko,	Koo.
L - o,	Lo,	L - u,	Loo,	Lay,	Lea,	Lie,	Lo,	Loo.
M - o,	Moe,	M - u,	Moo,	May,	Me,	My,	Moe,	Moo.
N - o,	No,	N - u,	New,	Nay,	Knee,	Nigh,	No,	New.

## OTHER USEFUL LETTERS:

Ray,	Re,	Rye,	Roe,	Rue.
Say,	See,	Sigh,	Soe,	Sue.
Tay,	Tea,	Tie,	Toe,	Too.
Vay,	Vee,	Vie,	Voe,	Voo.
Way,	Wee,	Wye,	Woe,	Woo.
Zay,	Zee,	Zye,	Zoe,	Zoo.
Jay,	Jee,	Jye,	Joe,	Jew.

\* Derived from Dr. Rimbault's collection.

Walter de la Mare

## OWN TUNE

Key C.

The musical notation consists of two staves. The top staff uses a treble clef and a common time signature. The lyrics are as follows:

In Hans' old Mill his three black cats Watch the bins for the  
thiev-ing rats. Whisk-er and claw, they crouch in the night, Their five eyes smoul-der-ing  
green and bright: Squeaks from the flour sacks, squeaks from where The cold wind stirs on the  
emp-ty stair. Squeak-ing and scam-per-ing, ev-ry-where.

The bottom staff uses a bass clef and a common time signature. It contains mostly rests and short notes, corresponding to the rhythm of the words above.

**XXIII. ON READING TUNES ON THE STAVE AND PICKING THEM OUT ON  
THE KEYBOARD**

RHYTHMS AND PHRASES FOR THE LESSON

Key G.

(1) I saw a state-ly la - dy,

(2) I saw a state-ly la - dy,

in a green gown,

(4) in a green gown.

(5) Dash-ing a-way with the smooth-ing iron.

(6) (2) (2) 1 X

(7) (X) 1 2 3 4

Notes.

1. Pick out phrases Nos. 1 to 7 one by one at the keyboard.
2. Sing each one after you have picked it out.
3. Play and sing them at once.
4. Try at last to look at the phrases while you play them and not at the keyboard.

Some of you will be much quicker at this than others. If you are very slow-fingered at the keyboard, it will be well to spend all your time on reading from the stave and merely looking at the keys and their fixed names. In all reading practice you will find your Fixed-names Model of Keyboard and Stave, with their Pointers, your chief help.

28 ON READING TUNES AND PICKING THEM OUT

SONG—DASHING AWAY WITH THE SMOOTHING IRON \*

Key G.

'Twas on a Mon - day morn - ing, When I be - held my dar - ling; She  
 look'd so neat and charm - ing In ev - 'ry high de - gree: She look'd so neat and  
 nim - bie O, A wash - ing of her lin - en O. Dash-ing a - way with the  
 smooth-ing iron, Dash-ing a-way with the smooth-ing iron, She stole my heart a - way.  
 D.S.

\* Collected and arranged by Cecil J. Sharp. Copyright, 1909. Messrs. Novello, Ltd. By permission of Miss Karpeles.

Flora Sandström

OWN TUNE

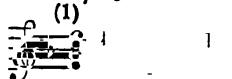
Key G.

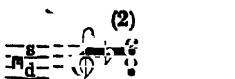
I saw a state - ly la - dy In a green gown, When the moon was  
 shoot - ing Sil - ver ar - rows down. And the state - ly la - dy, In her  
 gown of green, Made the sweet-est curt - sey I had ev - er seen.

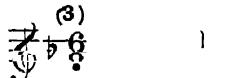
## XXIV. ON WRITING OUT TUNES ON THE STAVE

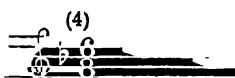
## RHYTHMS AND PHRASES FOR THE LESSON

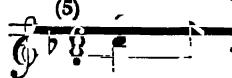
**Key F.**

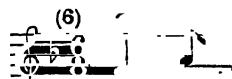
(1)  Girls and bóys, come óut to pláy.

(2)  Gíris and bóys, come óut to pláy.

(3)  Girls and bóys, come óut to pláy.

(4)  Girls and boys, come out to play.

(5)  Girls and boys, come out to play.  
(For reply.)

(6)  Girls and boys, come out to play.  
(For reply.)

## Notes.

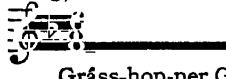
Learn to write out a tune, bit by bit, in this way:

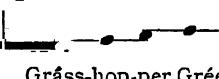
1. Write the *words* under an empty stave.
2. Mark their chief accents and draw their bar-lines.
3. Write all the *longs*, *shorts* and *holds* under their right words.
4. Tick the notes of the tune into their right places on the stave over each syllable.

Then at last you will be ready to write out the tune itself, all complete, on the stave, just like print. Try it here:

(1)  Gráss-hop-per Gréen is a cóm-i - cal cháp.

(2)  Gráss-hop-per Gréen is a cóm-i - cal cháp.

(3)  Gráss-hop-per Gréen is a cóm-i - cal cháp.

(4)  Gráss-hop-per Gréen is a cóm-i - cal cháp.

After a time you will perhaps be able to begin at (3) and write out your tune almost complete the second time.

30 ON WRITING OUT TUNES ON THE STAVE

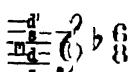
SONG—AWAY IN A MANGER

Key F.

1. A - way in a man - ger, no crib for a bed, The lit - tle Lord  
Je - sus laid down His sweet head; The stars in the bright sky look'd  
down where He lay, The lit - tle Lord Je - sus a - sleep on the hay.

OWN TUNE

Key F.



Grass-hop-per Green is a com - i - cal chap; He lives on the best of fare.



Bright lit - tle trou - sers, jack - et and cap, These are his sum - mer wear.



Out in the mea - dow he loves to go, Play - ing a - way in the sun; It's



hop - per - ty, skip - per - ty, high and low, Sum - mer's the time for fun.